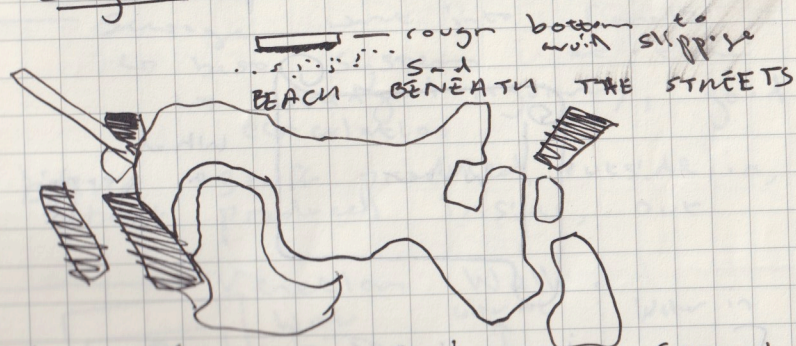


The role of water in Venetian architecture.

DEBORAH HOWARD

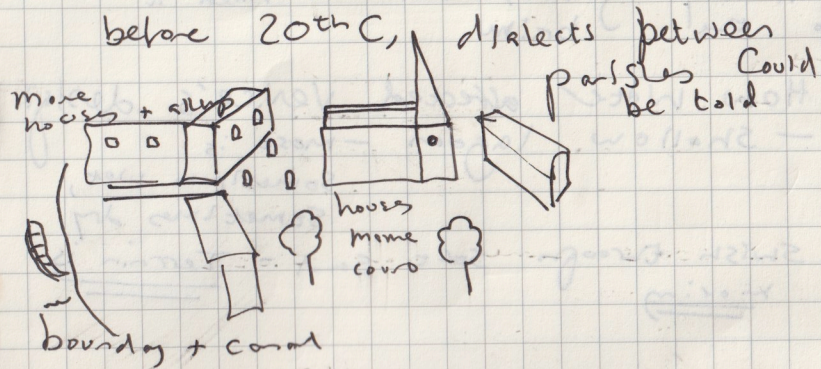
- I gestured to an elderly man to fill my glass, and he filled it to the brim
- How water affected Venice's design
 - Shallow lagoon - most is sometimes wet, sometimes dry
 - Swish through soft sand - Terrain is moving

1400s - 1500 diverting rivers into canals to defend against Lagoon

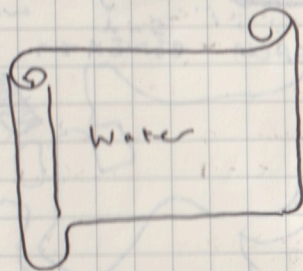


- began as a series of separated islands - big houses each island had harbours - each island was a parish
 - canals form parish boundary
- crisscrossed bridge - streets of parishes don't necessarily align

Fall of Venetian empire
1797 to Napoleon - Then
to Ottomans (see 19th C
map - should be new)



- Staircases in courts to same space
- Altana - rooftop terrace



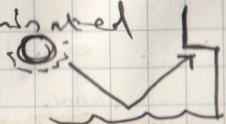
what
a graphic

Foggy in winter

— The river can freeze!
1929 (Lagoon) 1985 (Canal)

— Water - exchange of light +
colour between water +
buildings

— Light then comes from
below - reflected - underside
can be illuminated



Water has a sound
— Two waters: Clean water + dirty
water

— rainwater meticulously saved, fed
into underground systems -

Huge Sponges

↳ now bring in water from aqueducts
↳ now more flooding
↳ more in weeks
↳ tourists having shows

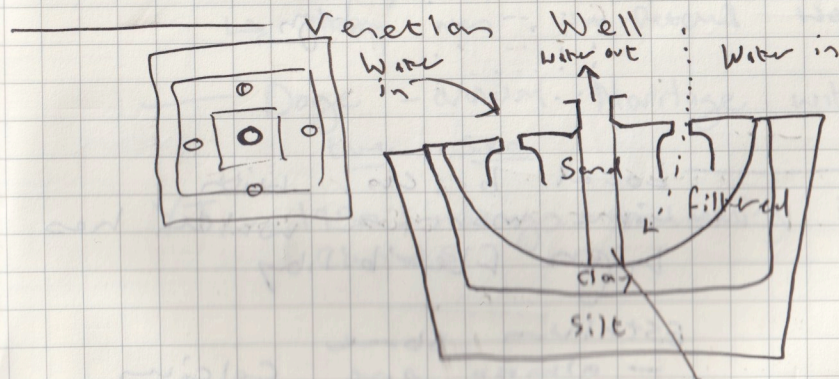
— All roofs have four slopes

↳ gutters
↳ pipes
↳ listen

Water
Parking fed through mess

— Sewage went into canals
↳ basic system at time
↳ dredged regularly, good
circulation

bring stuff produced outside in,
stuff produced inside, out



Not drought-proof

unglazed
terracotta
allows FILTERED
water through

— Wells therefore
became social
centres

MOSE Barrier System

- akin to Thames barrier
- rarely do streets and canals go side-by-side
- Rialto bridge first (and for long time only) — 15th century wooden, 16th rebuilt in stone

— Traghetto — Gondola Ferry

WAN OF THE FISTS

building materials + construction everywhere has to move + breathe, contrary to 20th C principles

- pile foundations — easy to sink as soil is soft

• • • • • low bulwark

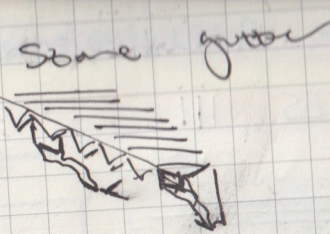
• • • • • high

- Local brick, with lime mortar which has high flexibility

Estrus stone

- almost pure calcium carbonate + water proof
- acts as DPC
- corners in stone as boats will knock

1st floor
1st floor



Typical Venetian facade has four loads of beach walls — brick facade (structurally) wooden horizontal

- Water and glass are both reflective and transparent

— San Marco

- Lower walls in marble — some places cut and opened up to get water

SCHIO, ROGGIA

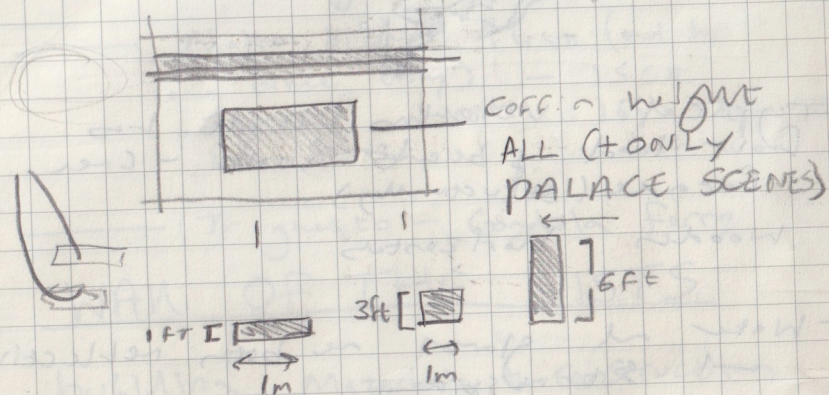
- Ceremony + water
↳ Mostly men who fetched water

— Doge — annual Marriage with the sea

YT 1950's boys swimming in canals

Sounds + Architecture

CHARLES III



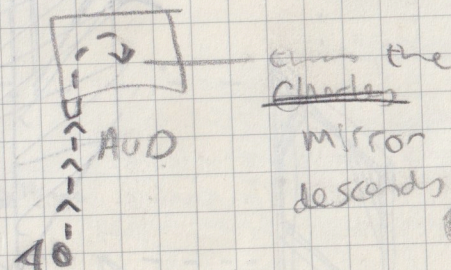
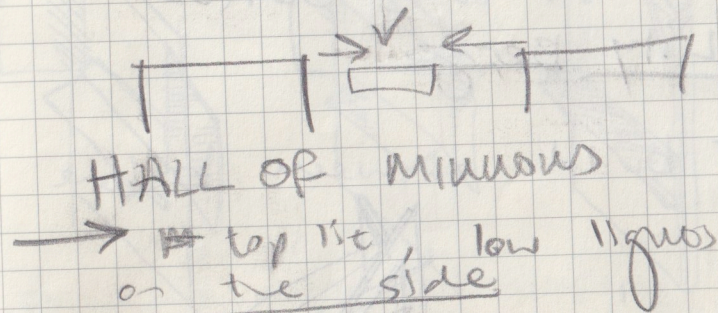
LONDON MAP NEEDS TO BE BIG
BLACK BEHIND / BLACK GAUZE

each borough needs to have its own LED circuitry - CONTROLLED BY DMX
→ one "non-relevant" borough system, 4/5 others

Act of stepping onto royal stage

pyro - flames for about a minute

Smoke pellets
Light to continue effect



order code

NEW COFFIN DESIGN
Westminster abbey

2 Counterweights

BUDGET - 800 - 350 for gauze
↳ Lind Ridgway's Code

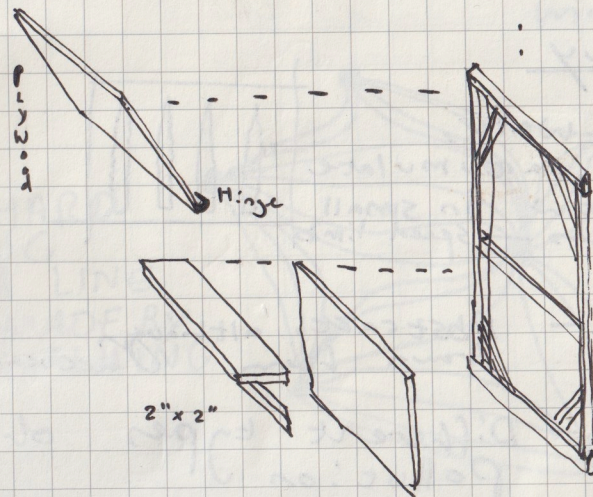
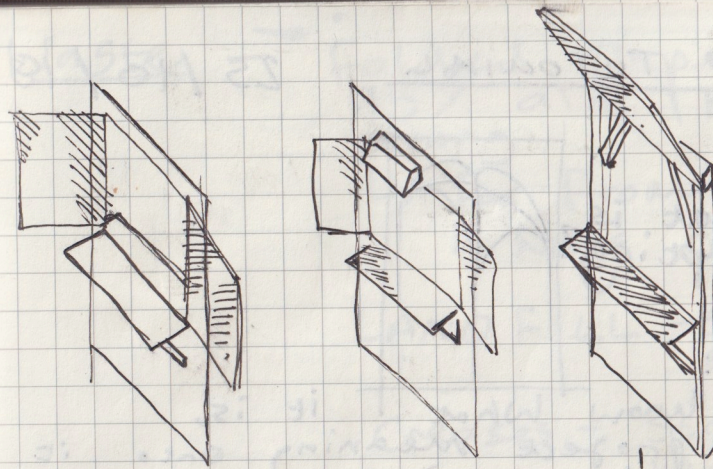
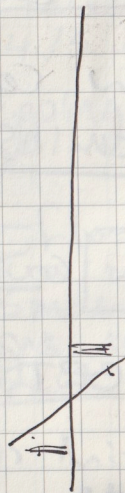
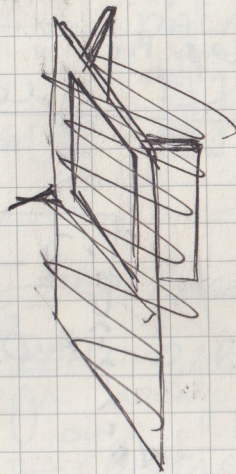
RISK - TR guide + standard DMX controlled LEO Strip Practice

— post on Cam theatre
for help — Zoe

— Zau KAWIMGEAOU

— Lily Berge

— build a ween before



Sizes:

8 BOARD:

2" x 2" :

HALL OF MINIONS:

REFLECTIVE
MATERIAL:

11

|||||

|||||

10m x 80(?) cm
= 24.99

Rehab :

1 Sheet

4 2" x 2"

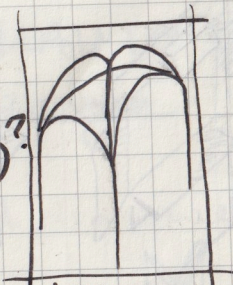
3 boards, 15 2" x 2"

Group Tutorial

25/10/18

• SEMI

- What is tempting?

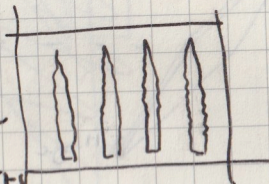


- RICH:

Don't know what it is,
Can project meaning onto it
↳ boundary → temptation

• Danny

- Line water,
Cars accumulate
+ slow in small
areas - speed limits



• ALEX - Abstract, although
from from accuracy

- Different types of
Pollution
↳ SOUND

Whatever is on the map
exists despite what
your eyes are telling you

• Zoe - Cable isn't
insulated, only the
insulators

→ experience senses
through drawing

Waste

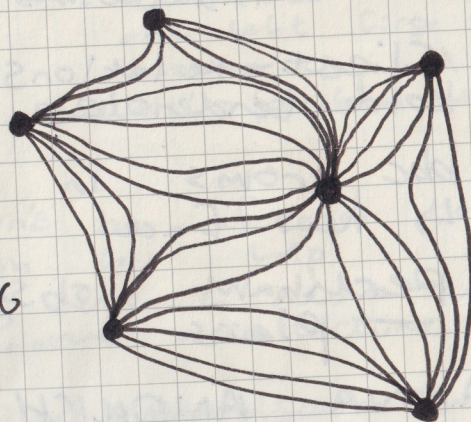
- Folded paper
95% air but
strong
↳ Far from equilibrium
↳ keeps creasing

LAND FILL - Strong
en Masse

Creases - Strong
en Masse

Fibers - Strong
en Masse

RICHARD
LONG
- A LINE
MADE BY
WALKING



How long until rainham's
underwater

THE IMAGE - BANNED COUCH

29/10/18

- Subject
- Methodology
- Presentation

— New topographics - Robert Adams

AN ABSOLUTELY PERSISTENT BEAUTY

— LEWIS BALTZ

— HENRY WESSEL - simply
photography on signs

— UK: Nigel Shatkin - Compost
↳ photos of his wife - Supernatural

— SELFIE: presence is
[FRIEDLANDER] incidental, ~~need~~

APPROPRIATION AND FOUND PICTURES

Larry Sultan / Mark Mandel
LAPD ↳ EVIDENCE

Thomas Sarin - Scanned 500,000
found negatives

↓
they were close to
be printed,
then thrown
away

METHODOLOGY

Luc Delahaye

— After Image of conflict
— huge camera

Moriyama - tiny frame taken
↳ worked within confines of
limited (Japanese) society

Doc Egerton - High Speed Scientific
photography

↳ What can a camera
do what the eye can't

Trevor Paglen - photographs at
super magnification of historical
signs - Alister, color, has to
shoot in cold bc head wears
↳ someone uses ex military
camera

— Intervening in the Scene
— John Paul

— Robin Maddock - 300pp
of images with Squash ball
inc.

PARTICIPATORY

Jim Goldberg



less on methodology,
all on subject

Lucy Leneve - Oranor Jensen
couple photos

STAGED PICTURES

Jeff Wall
f f f

— Always references
something from
the past

Alex Prager
is the style of Cindy Sherman
↳ who refers to her identity?

Presentations

WALTER BENJAMIN

— if you see an original,
only 1, etc, has someone
specimen - AURA

in mechanical reproduction,
Aura is lost

Context

— Sinking of the Belgiano - photo
taken ~~from~~ by survivor

Commes DES GANCONS - Juxtaposition

↳ the change that mines the
1993 to presence of a log

Benetton - clothing campaigns with
headshots for kids - no clothes
in image

Sequence

John Dirola - 'dogs chasing my car'

David Douglas Duncan
↳ Nixon photos

COLLAGE

— ONOZCO

— GOLDING - Subjects add text to photos

ERIC NUBY

\$10/month, will send you two postcards

→ Draws lines atop an image

PERFORMANCE

— YOUNG

↳ interested in medium itself

↳ can see emulsion itself melting through image

↳ holds the workshop

↳ envisions → copper, acid coated, desiccated → performance art

BANNEYCOUCH @ GMAIL.COM

(our collective) photos

real time experience + displacement

— rejects aren't making a strong statement

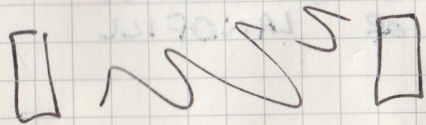
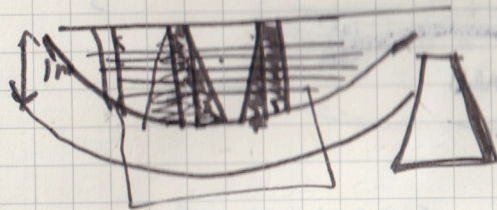
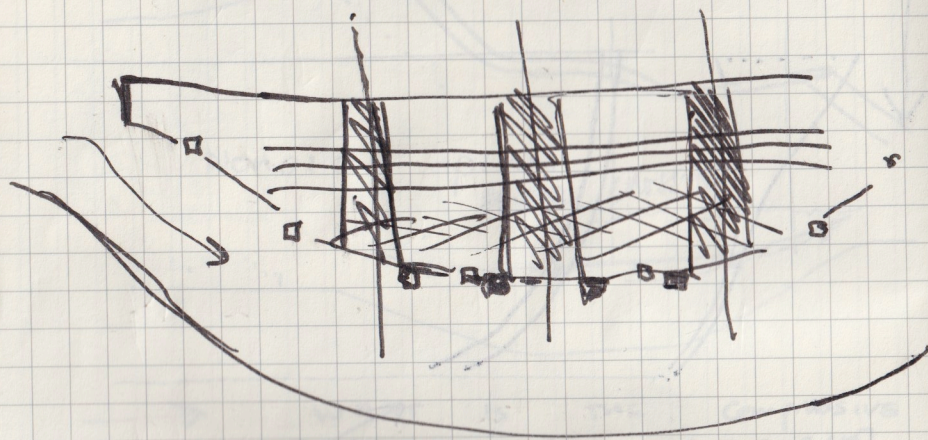
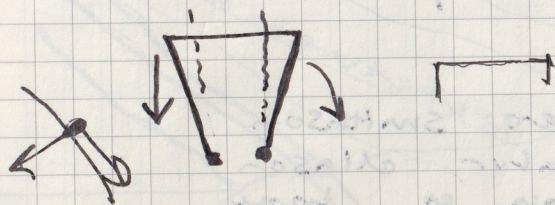
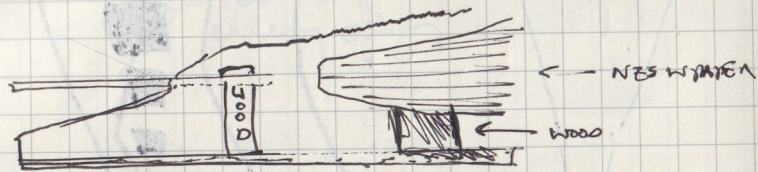
— Contact roll

→ the thumbnails you get when film is produced

→ megam made applications being in contact sheets

— William Eggleston

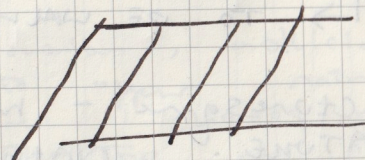
— Paramore roll



Supo woun:

Criticism

Connection



Observation

1 a colonised space ... hegemonic
picturesque held sway one the
notion sense at place
→ were there any tree houses?

Ireland as limited, gales as limited
↳ can be good

seen image as fundamental
can own here

BEAUTIFUL + SUBLIME as dualism
→ real objects assessed in relation
to the pictorial

Anglo-Irish → colonised?

↳ guides as visitors

demesnes = 4% Ireland's
land mass

Brown: Wood, water, grass

↳ to be walked through

Pictureque - man is within
NATURE. Nature cannot be
conquered and at best only
certain aspects can be
managed

Land lords commissioned portraits
of their gardens

Place is defined by
land owners

Maps AS SPATIAL
DISCIPLINE - BAUMGARTNER

Few actually
went to Ireland

No-go area within
an enclosed land

↳ access to local
spirit places denied

ECOLOGICAL Imperialism
Alfred Crosby

Colonisers made 'little England'

Local trees removed, replaced

NOT JUST SPATIAL ENCLAVE,
IDEOLOGICAL ENCLAVE

→ For brownies, collected
gardens to appear natural
they were choreographed,
CONSTRUCTED, as 'pictures'

→ Free movement in
picturesque gardens - no
focussing straight lines

SENSORY COCOONING

→ Challenge to 'Aestheticism'
English gardens... but still
very controlled

→ native guides showed
the halls and the
mansions, very much as they
were their picturesque views

Some old picturesque gardens
became IMA training grounds

berce — 4 x 2440

hebab $\left[\begin{array}{l} 2 \times 2440 \\ 2 \times (1220 - 2(x)) \end{array} \right]$

Cross bracing

4 all $\left[\begin{array}{l} 4 \times 1000 \\ 2 \times \text{Cross beams} \end{array} \right]$

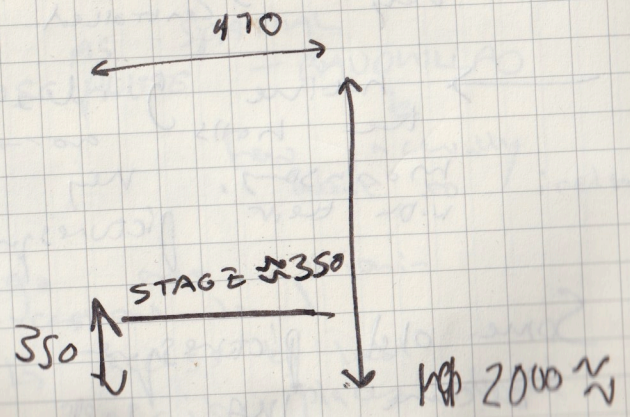
COFFIN
12 x 350?



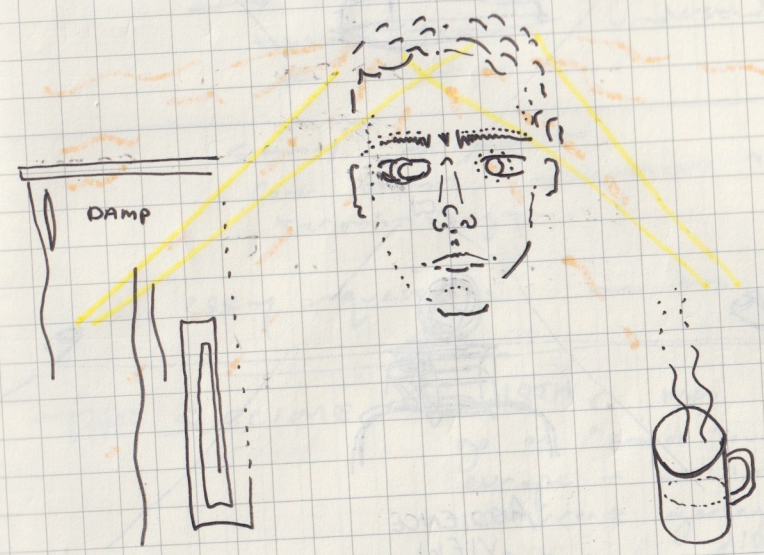
Stage

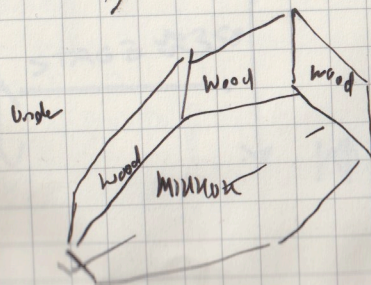
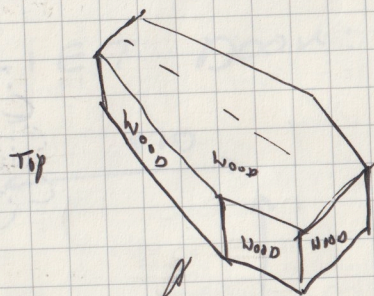
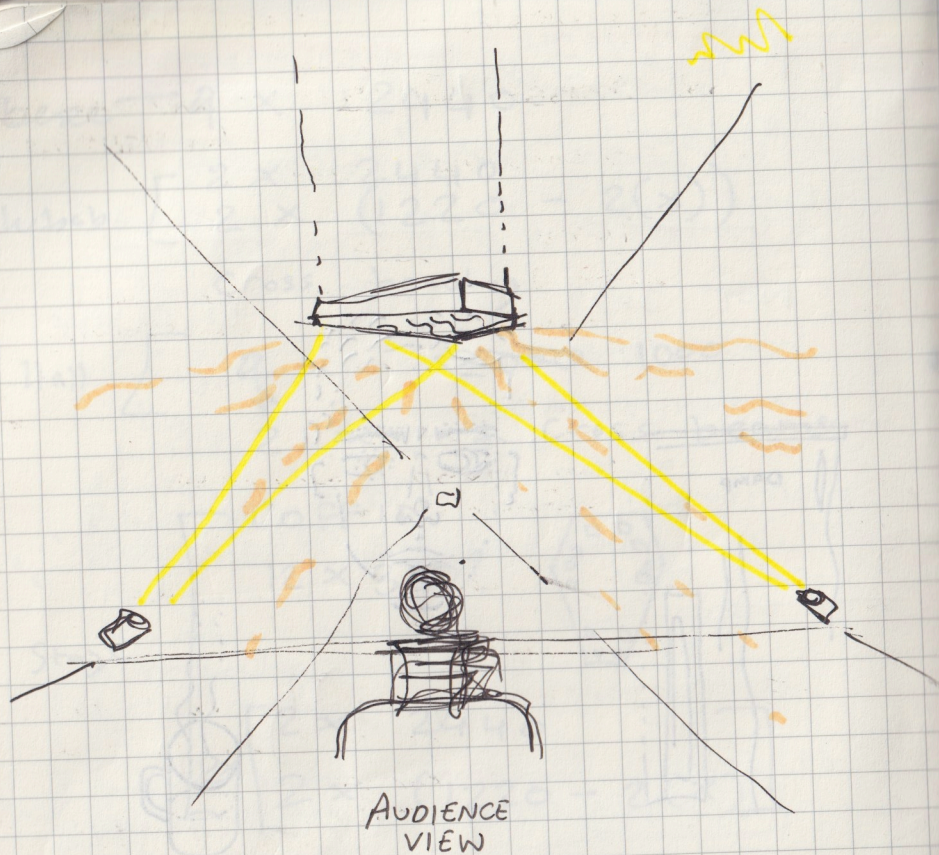
$\left[\begin{array}{l} 2 \times 2440 \\ 2 \times (1220 - 2(x)) \end{array} \right]$

JULIET DOOR:



W





Supervisors 31st/10th/18

6 JAMES COUNELL — LANDSCAPING
FOR PAFSHILLS
→ LANDSCAPE URBANISM

Terra Fluxus

→ draw sections to water
table — larger understanding
of nature

Summary of lectures,
Core themes, references +
terminology

4 essay questions are out:

THE SUBLIME — 18TH C men would
go on 'Grand Tour' of
Europe — would
confront geology +
nature different
from home

→ Saw these Aesthetic
experiences →
Something to aspire
to create

Sublime + beautiful
designed as opposites

→ period of
aesthetic education

CANNAVAGIO RE SUBLIME

→ age of Science —
Capitalism, understanding,
using 'rational mind'

we see genres → a privileged realm, devoid of constructed meaning

↳ but if we concede it is an edited world, then who is king edited, and who is editing?

Suppression of Oral traditions
↳ Visual hegemony
↳ metaphors

expanding on planisphere - colonizing planisphere + localizing new places
↳ the green house necessary to survive

Visual attention ~~sup~~ suppresses symbolic (native) meaning.

→ Somewhat it always omitted when we make a

Frame

↳ Not an Irish landscape in its richness, rather a Villa

PRINT OUT ALL MOORE PAPERS
CAH

Otium - place to nurture intellectual gifts → write poetry, read the ancients...

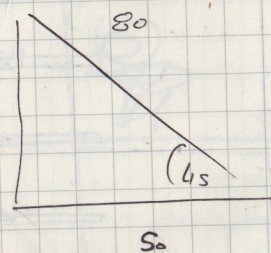
↳ place to contemplate

HAD ARCHITECTURAL CONSEQUENCES

$\cos 45 = 0.7?$

$$\frac{50}{\cos 45} = 0.7$$

~~30°~~

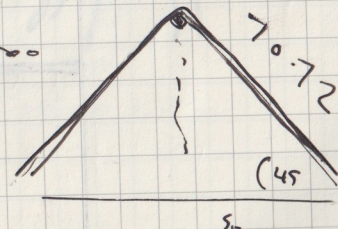


0.707

$$30^2 = 6400$$

$$6400 = 2500$$

$$\therefore \approx 4000$$



CAH

*

$$H = \frac{80}{0.707}$$

COLLETT'S CALL

When we do a task -
don't know what to do

→ Not intending to do a style

→ drawing elegant takes
emotion out of it

→ time in an place of
drawing out from the
fields

→ Sections most interesting

→ paper / fibres

→ What collector is doing

→ don't care about paper

→ to see what
happens if you do
that

→ understand structure
of it - it's

↳ uniqueness

↳ closest analogy is
glass - liquid structure

zoology is also
mashed-up stuff

Have to try and people to
manage query -

→ Collect all research

→ why I comment

→ don't project what your
project is

→ reason to hold back
↳ fell into quasi-scientific
mode - WE'RE NOT SCIENTISTS

NOT INTERESTED IN SYSTEMS

How design systems or objects?

→ How can you draw
EVERYTHING - so crazy you
can't tell

→ TWOCS AREN'T HELPFUL

if we understand structure
or process, then we
can design it

→ find things out by
making drawings

WE NAIVE ABOUT IT
→ Just go and
look at something
fascinated by what it is

→ THINK ABOUT THE STUFF

We know absolutely nothing —
we never truly look

YOU HAVE TO JUST
ACT — IT'S AN ATTITUDE
↳ ACT LIKE A MACHINE
↳ DON'T APPLY A MORAL
TO IT

→ ITS A DATA

everybody is a different type
of machine
↳ ACTION
↳ just producing
a drawing

you to be a microscope,
don't buy a microscope

LANDER BASICS

→ Make something exceptional
with limited means

Wellington control of what you
can it's doing, and CONTROL
while you're doing

MANY - ANNE pin up

to Avoid neutral blocks - features
given special detail

Booklets containing
knowledge of specific
facilities

- Waste - visit Sharp Slips
- Dam - distorts view
↳ seeing more mangrove
distorts view, or an
view of rubbish

- Look up close
→ paper
→ structure
+ cruses
"bit from equilib"

- Going forward
play on the layer
on ground
↳ Tuna submerged

Do more research
in pips

Work at 1:50

→ to compare
things needs to be
all, + down in

sim. in
→ Axo is. Abbracy gets lost
in process

— Haven't shown what's actually
there - need the
1:500

— Portfolios need no words

1:5000 Sections

→ Landscape Sections

Layers → bit of a stretch
→ Sedimentation

ANALOGY BETWEEN PAPER
AND LANDSCAPE

→ drawing list you've
been emailed

rubber pipe is mushed
solid
squidgy stuff, gradually
solid

See the actual thing

→ min. list
→ time every day
→ like will get easier

How do you draw the
potentiality of the thing?

Ground level should be
aligned

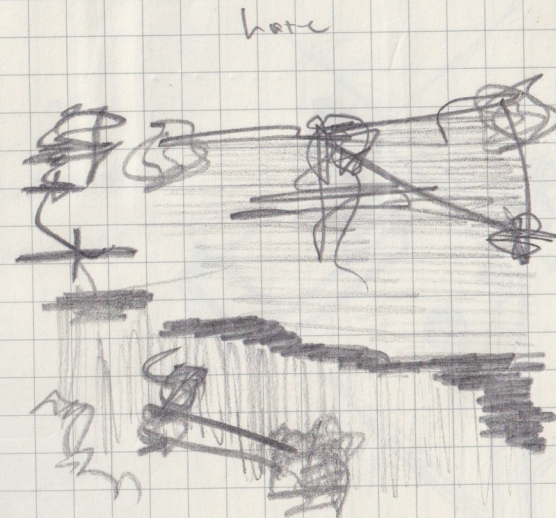
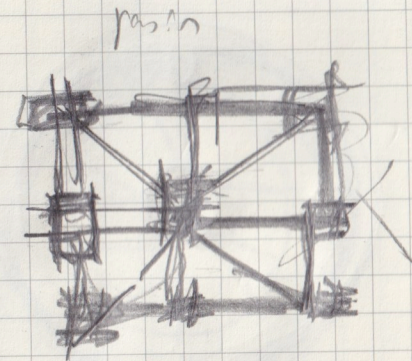
fibreous / above
gooey / below

YOU'VE NOT RESEARCHING
ENOUGH TO DRAW
→ Treat it like a like
drawing class

It's like we're trying to break
the cad machine, make what
it doesn't want to do

WHATEVER YOU'RE DRAWING,
THERE'S ALWAYS TWO THINGS
Natural / unnatural
Thing / its opposite

MODELLING



6"	Vegetation Top Soil	Tissue	0.3
24"	erosion layer		1.2
	40mm membrane	plastic	
18"	infiltration layer clay		0.8
	fine chips	(N)	
	Landfill soil		2cm
	fine chips	(N)	
12"-24"	Sand		0.6-1.2
	Membrane 60 mil	plastic	
	Synthetic clay		1.2
	Geo composite drainage	(N)	
	60 mil membrane	Plastic	
	geo synthetic clay liner		1.2
	Clay subgrade (1m)		2mm
	upper and lower marsh Clay (gradient) (5-14m)		2.8m
	Thames gravels 3-90m		10cm
	Thanet formation 0-20		2cm
	Chalk [not proven]		5cm

- tissue
- grease proof
- plastic
- Card

→ Shredded + Compressed

- ~~Card~~ watercolor
- plastic
- Cardridge
- plastic
- Cardridge

→ Card

→ Hobby craft

→ Marble provides + herculite

→ Hobby craft, layered:

→ Herculite

$$\frac{100 \text{ at } 100 (1000) \text{ mm}}{500}$$

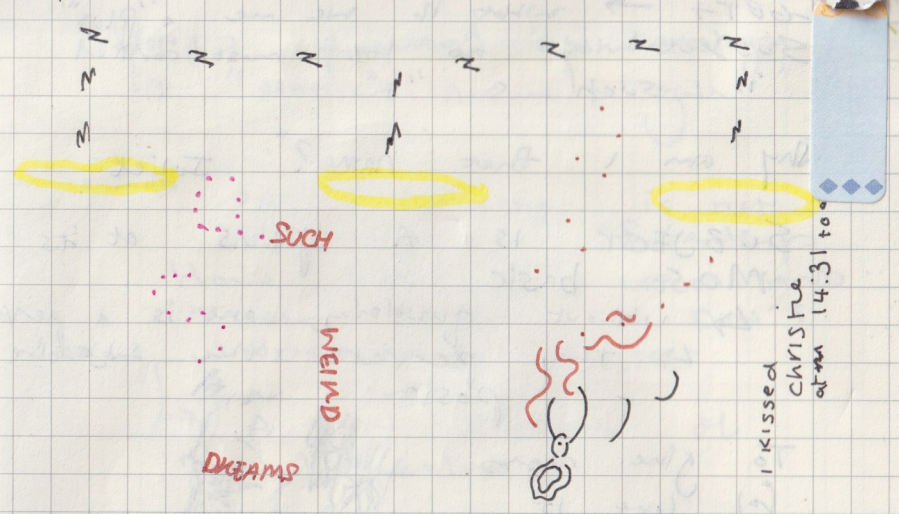
$$= 20 \text{ mm} \\ = 20 \text{ cm}$$

NORMAL

very soft blue
gray silt
Strands of gray sil
0.35 - 2

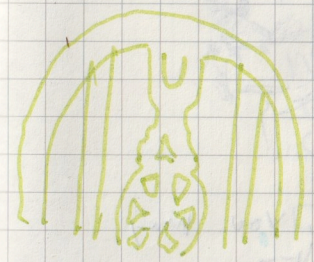
pink brown peat,
pores of salt gray
2 - 9.5

soft gray silt
+ gravel
9.5 - 10

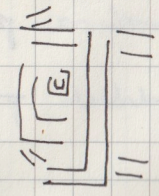
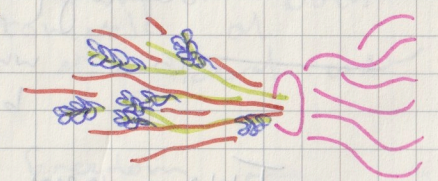
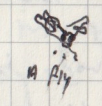
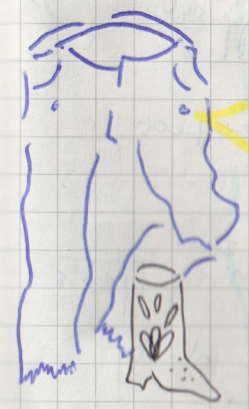
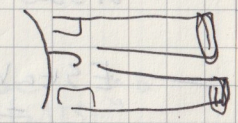


I KISSED
CHRISTIE
at 14:31 to

I kissed
him
at 14:31



99



← kim's
dream

End: [1:1 Secs of paper,
 No need to print
 Specially, no need to combine
 draw in a dead pan way

upload LEFT RIGHT
 1a 1b
 2a 2b
 3a 3b
 4a 4b
 → TWO SLIDE
 MACUS

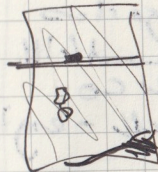
Sheep



Viola

n

1:5000



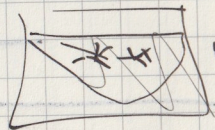
1:5000



1:500
plan

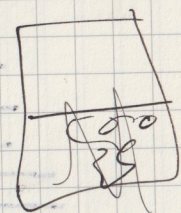


plan

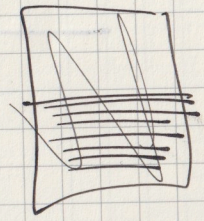
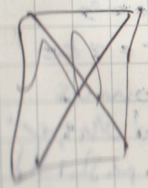


micase

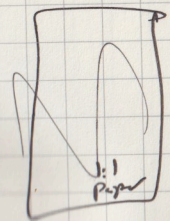
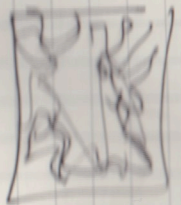
1:50
plan



1:50
Secs

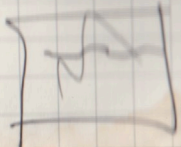


1:1

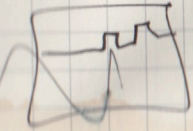


1:1
Paper

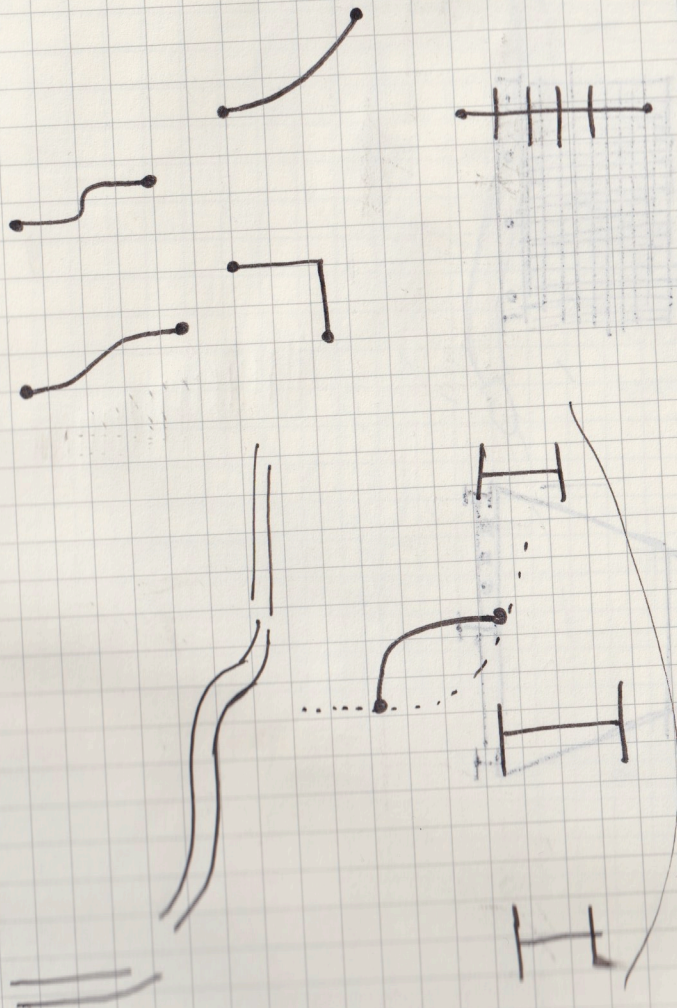
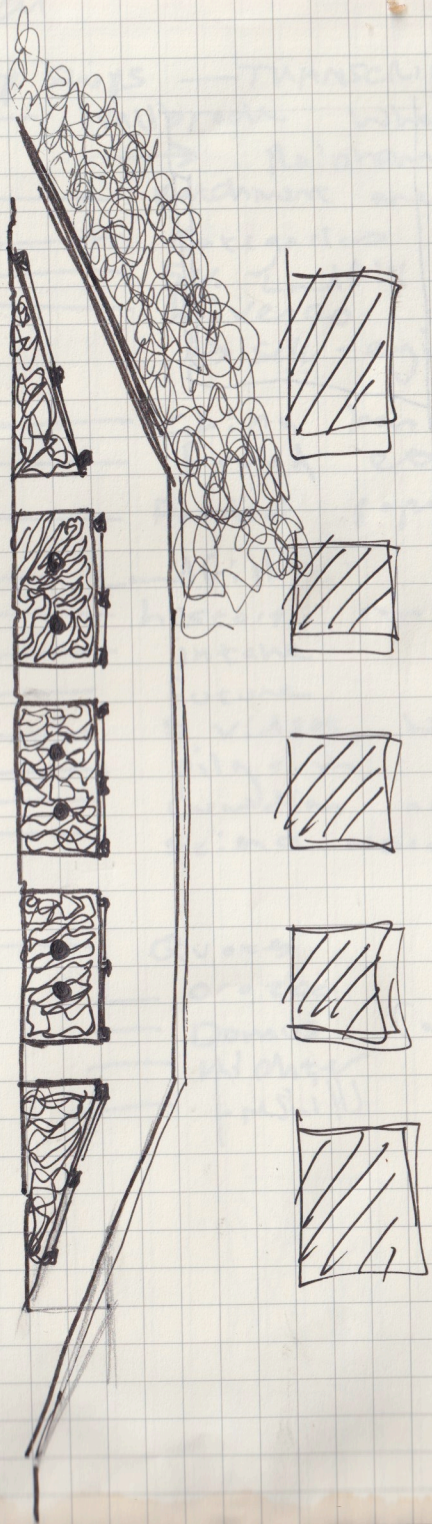
one
Sec



micase



IM

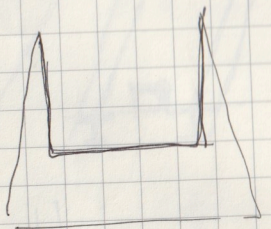
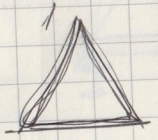
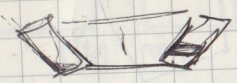
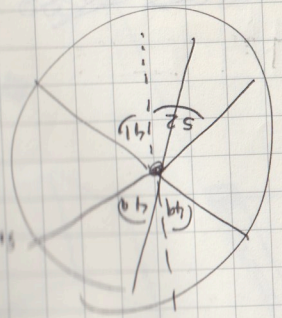
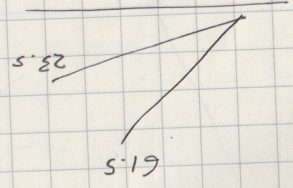


$$95073.491 =$$

$$95073.414$$

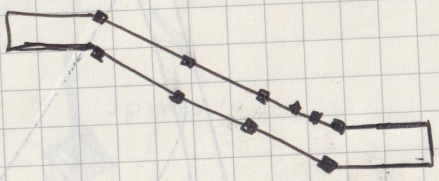
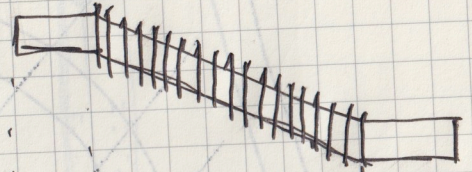
$$244982$$

$$\begin{array}{r} 40.7 \\ 4073.414 \\ \hline 2 \end{array}$$



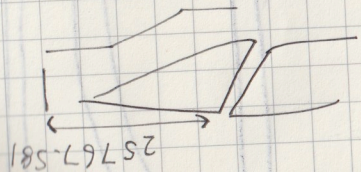
$$\begin{array}{r} 18 \\ 80 - 10 \end{array}$$

13



OVERALL

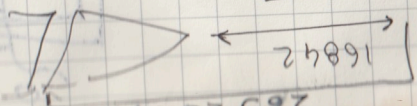
$$143986.0353$$



$$25767.581$$

$$23 \rightarrow 707.0804$$

$$24686.61$$



$$16842$$

$$16210.71$$

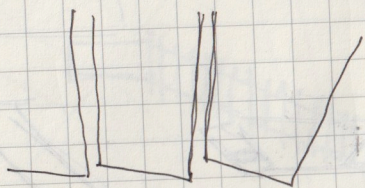
$$26529.17$$

$$\begin{array}{r} 467.212 \\ 2 \\ \hline 934.3247 \end{array}$$

38

$$\frac{20(x)}{20} =$$

$$\frac{6000}{20} = 300$$

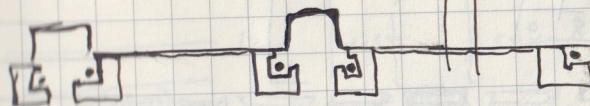
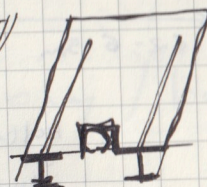
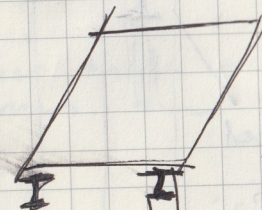
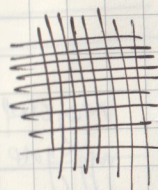
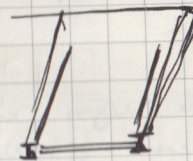


200

$$\frac{200}{20} = 10$$

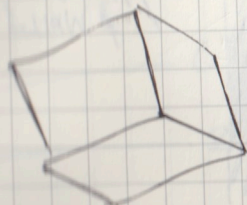
50(~~20~~ x)

50(~~20~~) ~~200~~

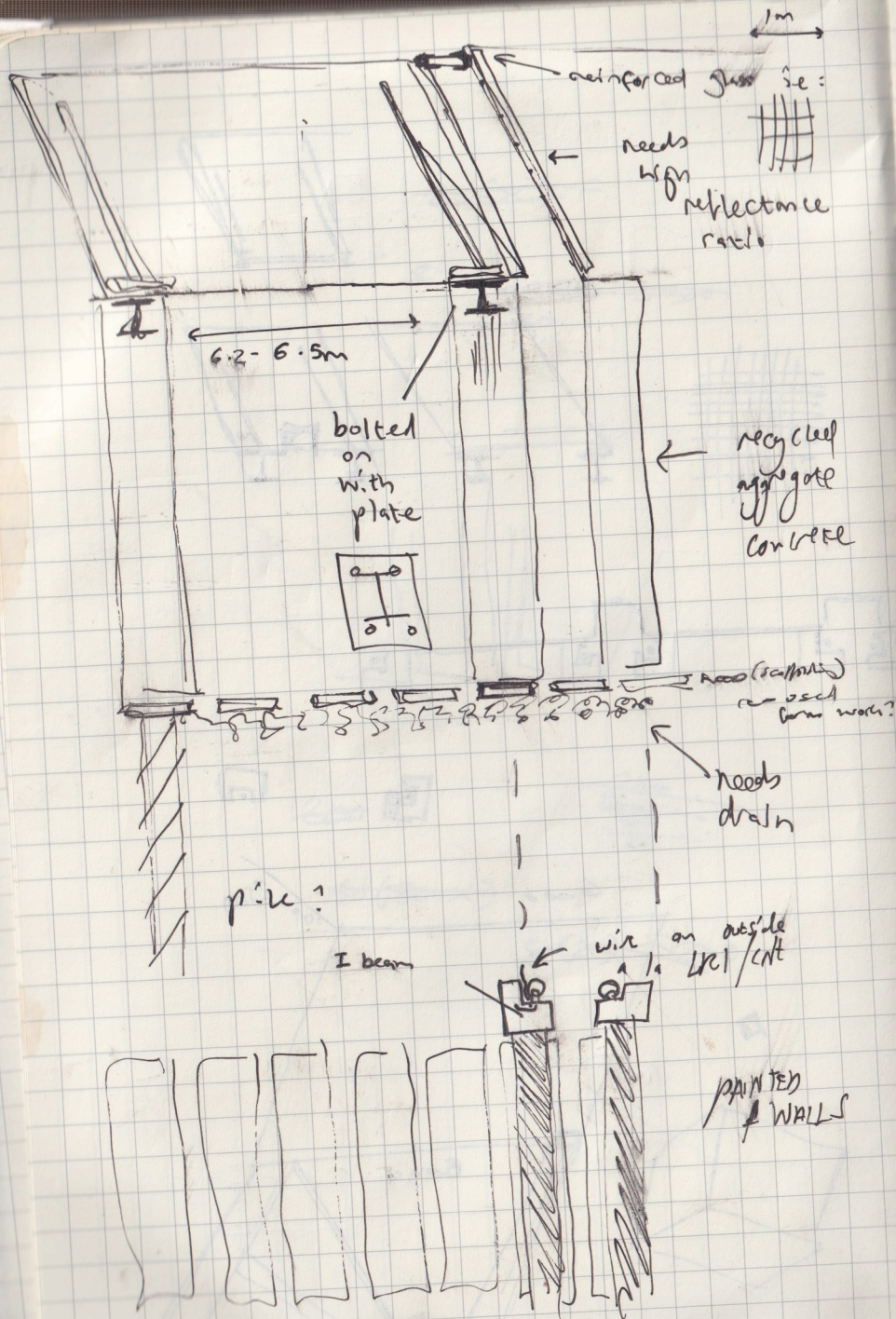


6000

2500



6000



/p3.2

— Use Alpha plaster for clay transmission

— Lime wash

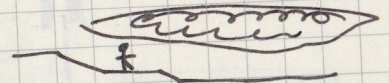
— Structure: What is angle of repose of drying waste

— Water table

— Domes the clay / hater

— What is using 1m x 11 AS ROOF
→ light wells piers

— Deal with groundwater



— What's the best way to make someone aware of the lightwells?

→ How do you want it to act?

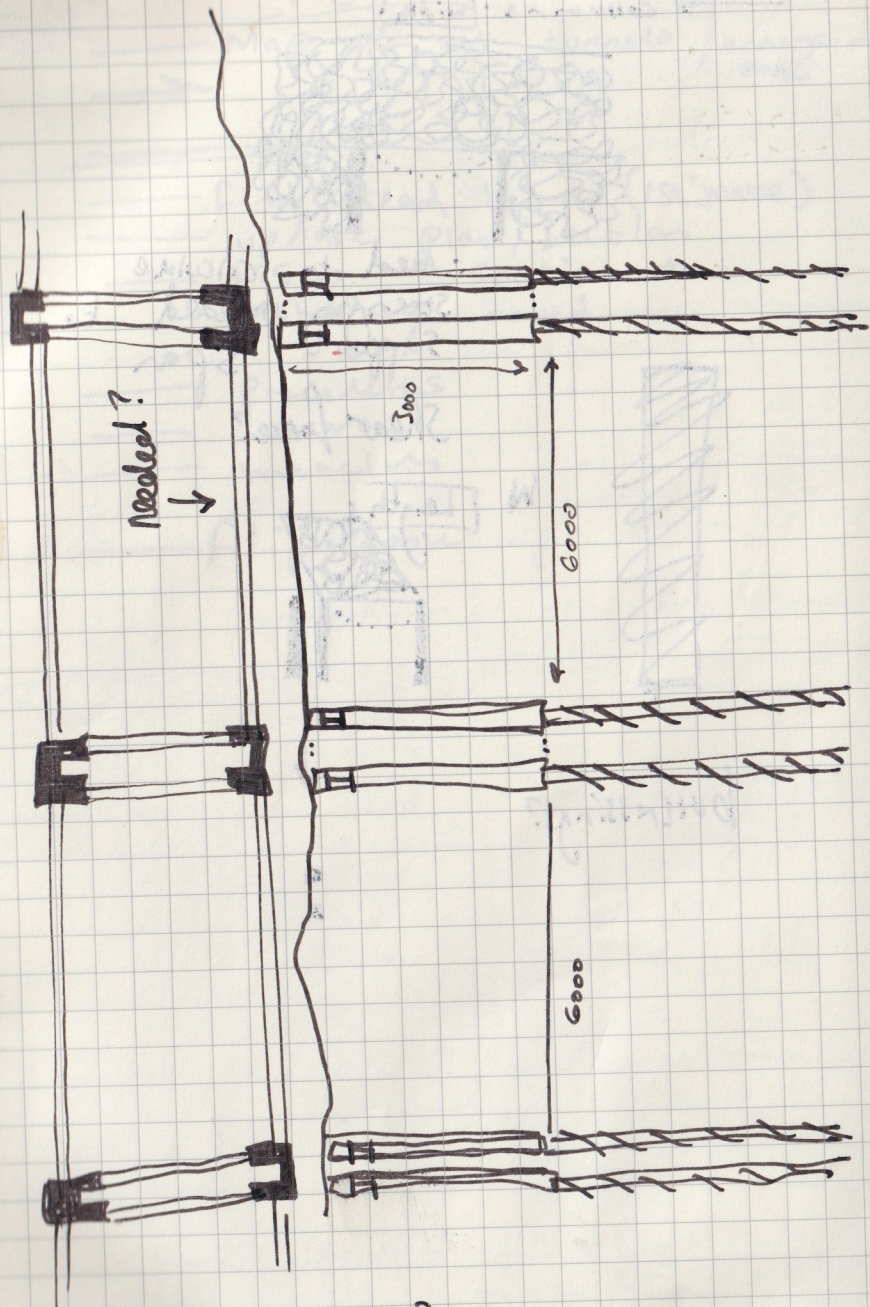
— repetition — neutral action
→ sublime beauty

— Gables? Carbon fibre mesh?

— 2 Things — portfolio — show & tell

— background research

— Kasper Friedlman / Gorsky
Landscape from sketching



SECTION

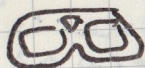
unknowns:

- E (Young's)
- Euler's equation
- Second moment of Area

Johnny Ive

Since 96

original design in 1990



- when we struggle with technology, we assume the issue is us
- what you name represents who you are — values, preoccupations
- using me - feel connection with who designed it
- ~~the~~ delight was the most tentative thought, quietest voice, becomes most profound product
 - go back to past, killed products.
- ACTIVELY SUSPEND the benefit or hindsight
- apple innovation
 - not a response to a problem
 - not a response to tech breakthrough

ideas weren't fragile for months → fragile for years

Working in teams

→ in large group opinions get confused & ideas

opinions are based on measurable things, but those things may not be important - just easy

→ harder to talk about ideas without absolutes

- we focus on problems rather than the ideas

↓
partial,
tentative,
unproven

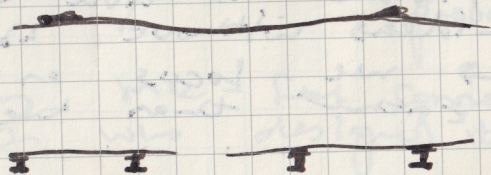
Design process is laboriously terrifying

on Monday nothing, on Wednesday there is BUT WHICH WEDNESDAY!

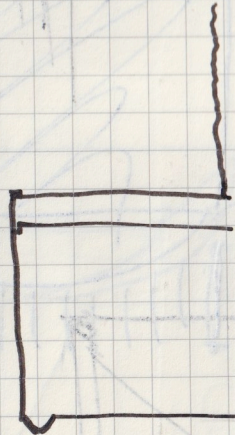
Seems to defeat H_{12} Conflict
between Two ways of being:

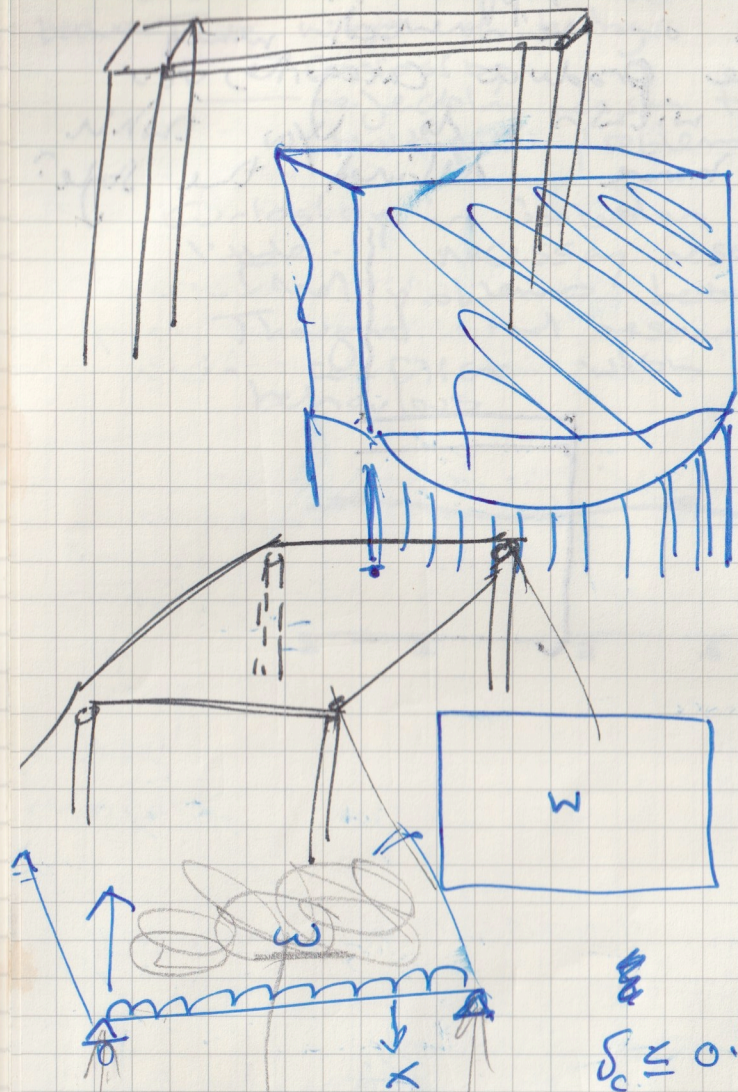
- Curiosity
- rejecting reason + solving multiple problem

Curiosity in isolation generates little necessary resolve to find problems between. Thought not resolve seems in conflict with most behaviors



Given that you + apple have invested or reinvested money in one product category you work within, do you think apple have defined the style?



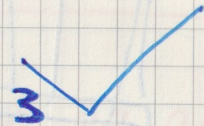
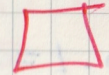
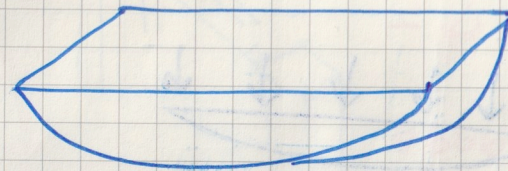


$$\delta_c = \frac{5wL^4}{384EI}$$

$$EI = \underline{\hspace{2cm}}$$

$$\frac{x}{4} =$$

$$18 \text{ km}^3$$



$$\text{Area} = 15$$

$$\text{Area} = 1539.8593 \text{ m}^2$$

$$\therefore \text{Volume} = 3 \times 1539.8593$$

$$= 4619.5779$$

$$\therefore \text{total force} = 4619.5779 \times 18,000$$

$$= 83152402.2 \text{ N}$$

$$\therefore \text{distributed load} = 83152402.2 \text{ N}$$

$$\frac{110.5}{115.8171}$$

$$= \frac{7179.5934}{117959.36372} \text{ N/m}$$

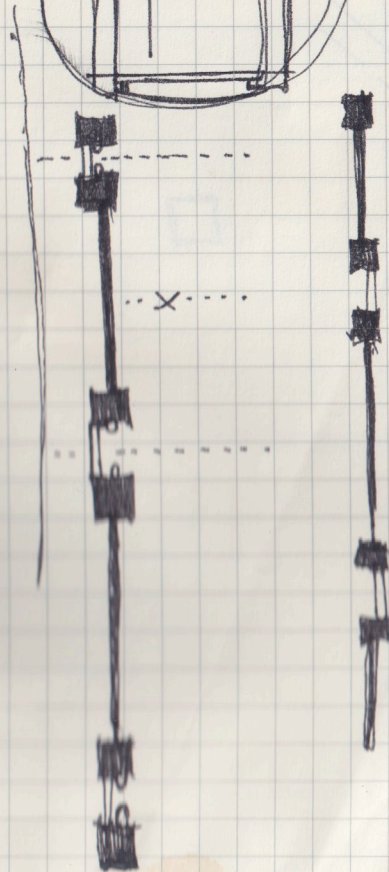
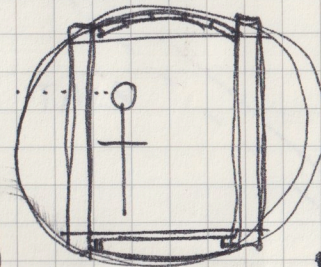
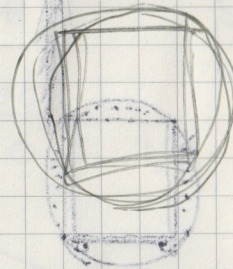
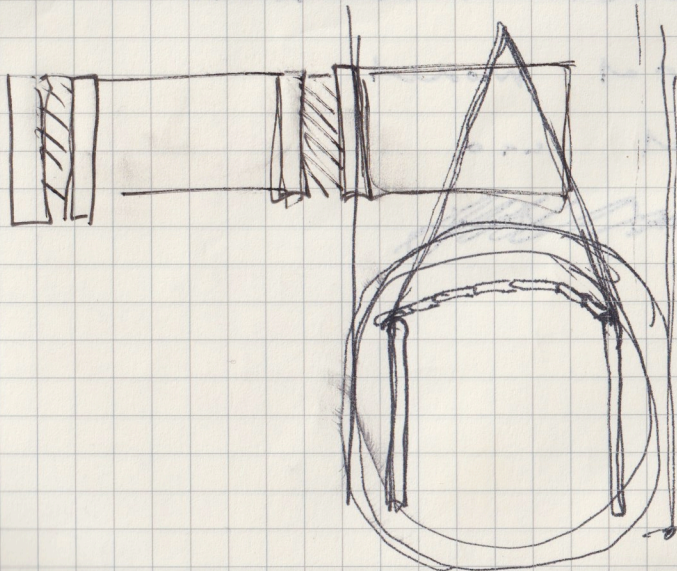
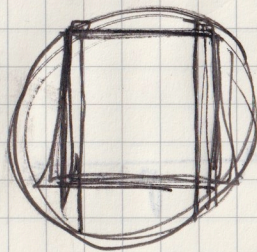
LA

1:500 PLAN NOT CLEAR

~~Sections don't~~

Sections not clear

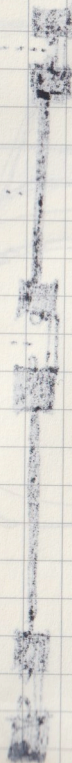
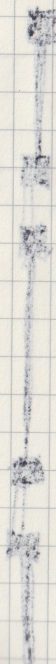
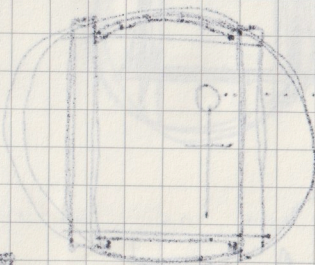
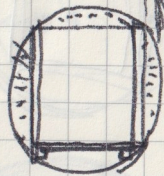
the gey's are Conducting



~~360~~

129

360



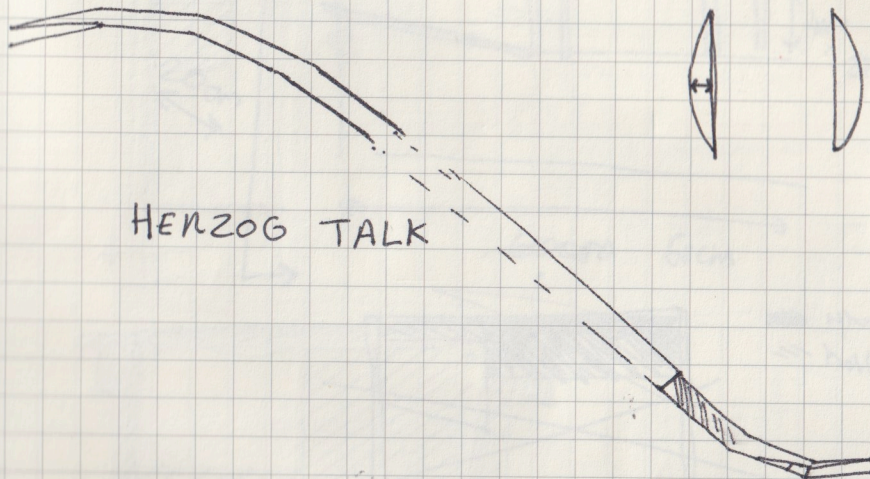
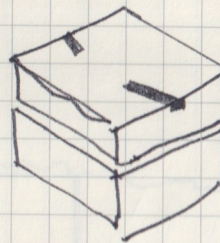
280

50

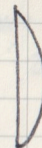
= 4.8

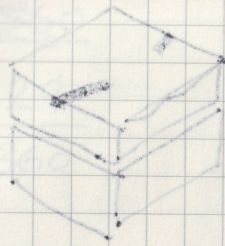
280

20 = 1.8



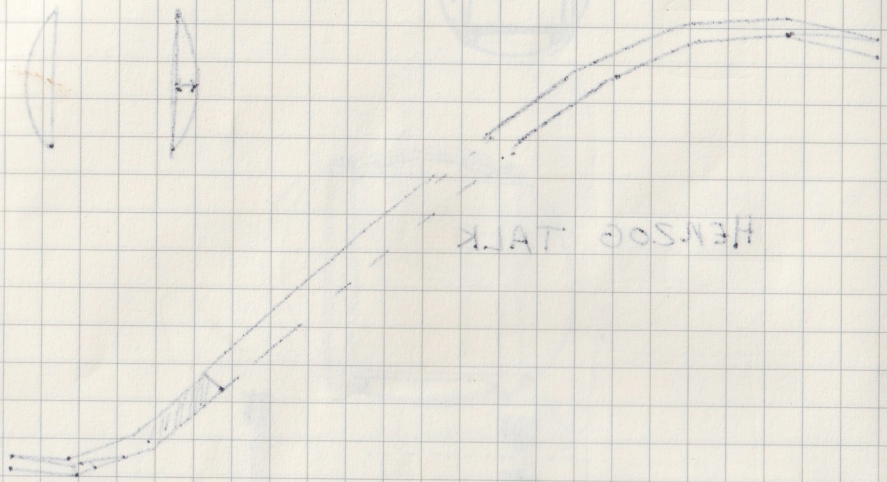
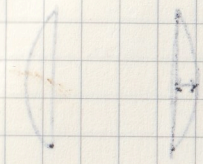
HERZOG TALK



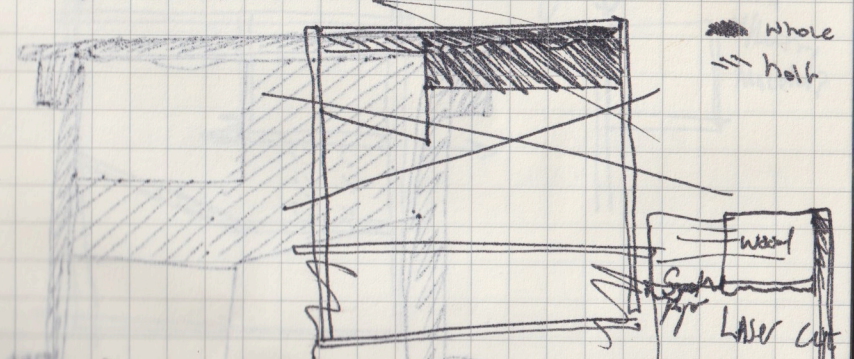
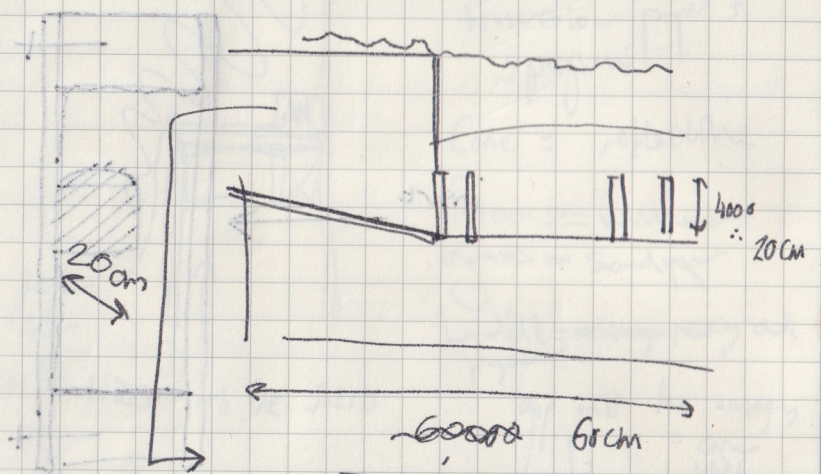


0.25
0.1

0.25
0.5

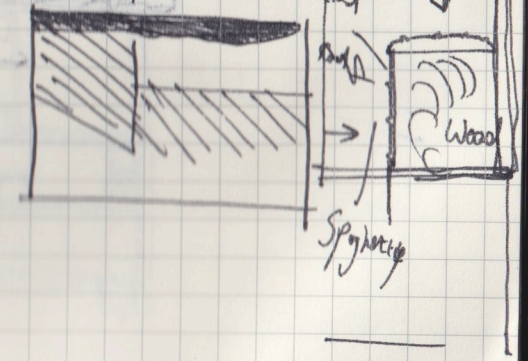


HENSOO LARK

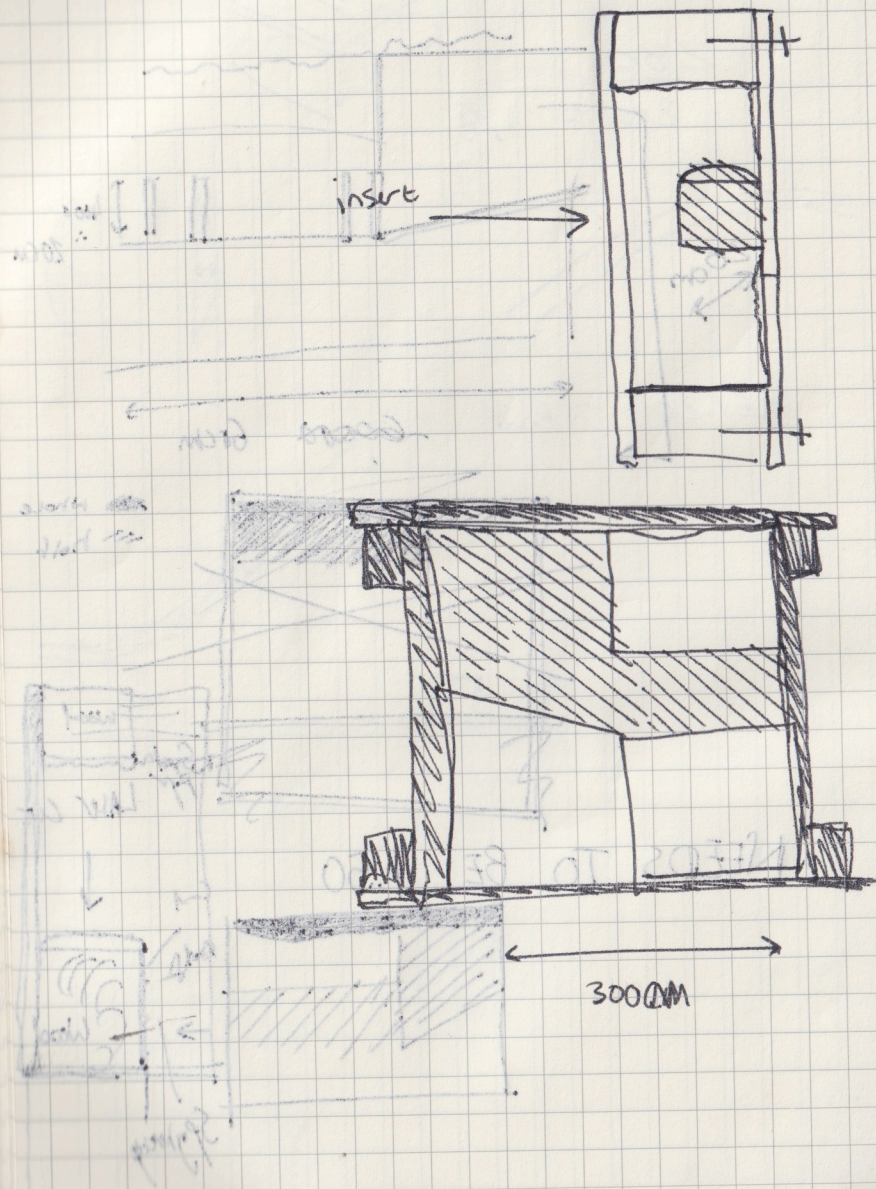


Whole
hole

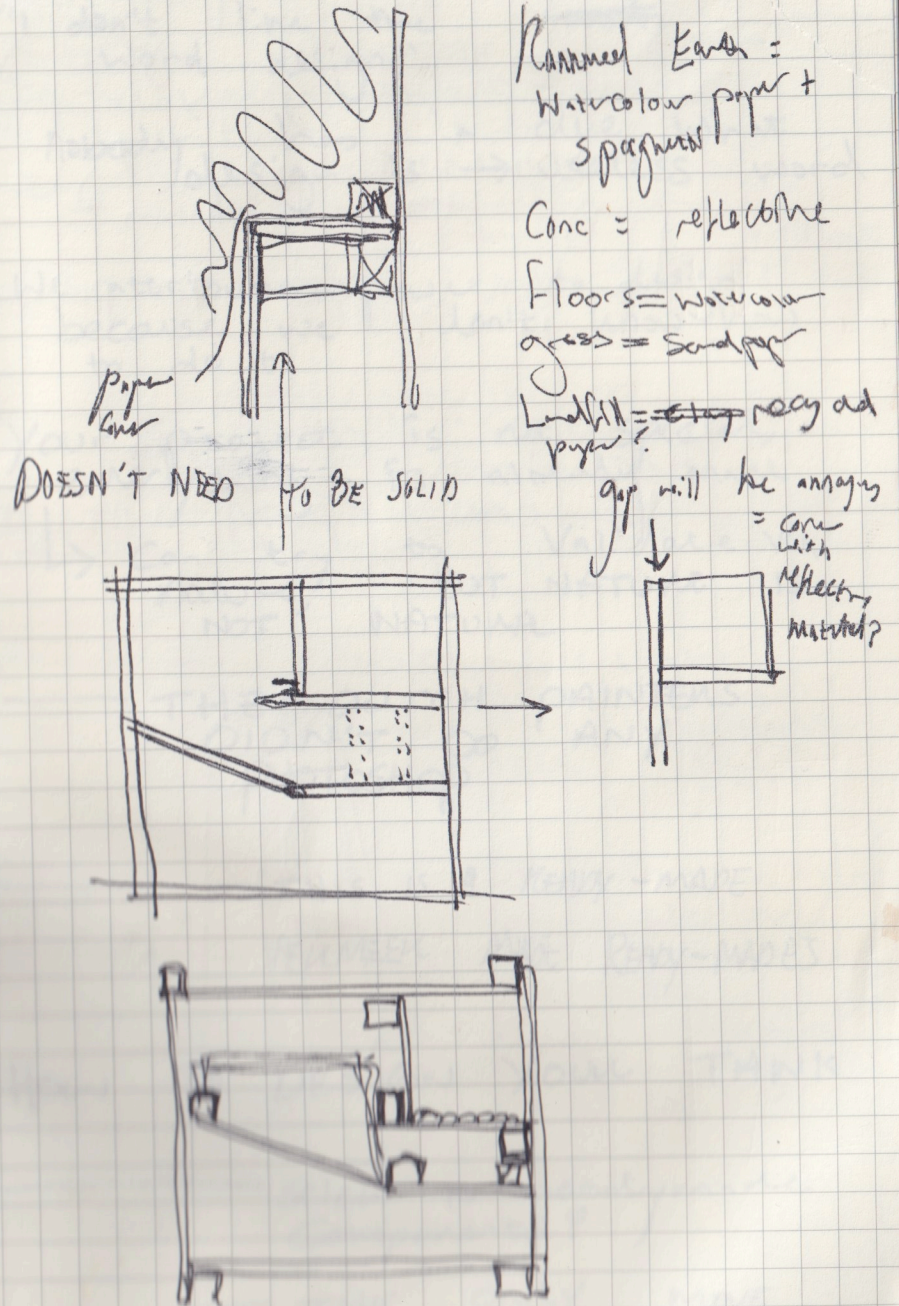
NEEDS TO BE 1:50



Spigot



PLAN



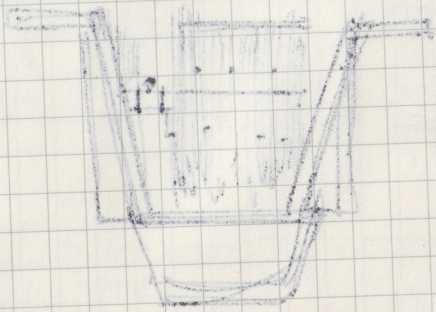
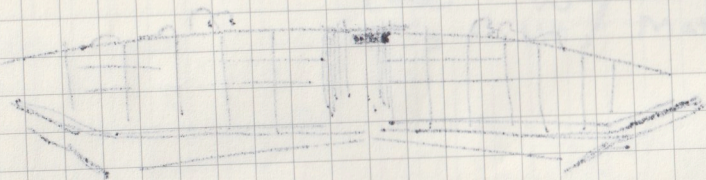
on the left side of the road
the main pipe

sections of the road
1:200
1:200
1:200
1:200

the main pipe is
the main pipe

the main pipe is

the main pipe is



RETAIN EXISTING
PATH

GROUND
LEVEL



SECTION

CROSS-SECTION:



KINK
IN PATH
OBSCURES
VIEW

EXISTING
METHANE
PIPES

NEW
METHANE
PIPE

PIPE
REVEALS
THE NATURE
OF THE SITE,
SHOWS WHAT
THE PATH IS
CUTTING THROUGH

PLAN

MATERIAL: PRE CAST
CONCRETE ELEMENTS,
10M LONG EACH SO
THAT THEY CAN MOVE
AS LANDFILL MOVES.
WUBBER SEALS IN BETWEEN.